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# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

VOLUME XXV

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NUMBER I



TWO LADIES FROM THE TOMB OF USER-HĒT  
IN THE EXHIBITION OF EGYPTIAN WALL PAINTINGS

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JANUARY, 1930

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## THE ANNUAL MEETING OF THE CORPORATION

The Sixtieth Annual Meeting of the Members of the Corporation of the Museum will be held in the Board Room on Monday afternoon, January twentieth, at half past four o'clock. The Report of the Trustees for the year 1929 will be presented, and addresses will be made by the President and the Director. At the close of the exercises, tea will be served.

## THE ARTHUR B. DAVIES MEMORIAL EXHIBITION

The Museum will hold a Memorial Exhibition of the Works of Arthur B. Davies in the Gallery of Special Exhibitions, D 6, opening by invitation on February 17, and to the general public on the following day, and extending through March 30.

We have met with a very generous response from the owners of works by the artist and the exhibition will consist of about one hundred oil paintings, as well as water-colors, drawings, rugs, tapestries, and carvings.

Simultaneously with the foregoing exhibition there will be held in the second print gallery (K 40) an exhibition of the prints and drawings by Mr. Davies in the Museum's permanent collection.

## ANNOUNCING A SPECIAL SERIES OF LECTURES

The Museum takes pleasure in announcing that in February and March Professor A. Kingsley Porter will deliver a series of five illustrated lectures on The Crosses and Culture of Ireland.

After extensive study here and abroad, Professor Porter was assistant professor of the history of art at Yale University from 1917 to 1919; in 1920 he became professor of the history of art at Harvard University. In 1923 and 1924 he was an exchange professor abroad, in both France and Spain. Among his published works are Mediaeval Architecture (1908), Construction of Gothic and Lombard Vaults (1912), Lombard

Architecture (1915-1917), Beyond Architecture (1918), and Romanesque Sculpture of the Pilgrimage Roads (1923).

The lectures by Professor Porter will be given in Classroom K at four o'clock on Tuesdays, February 11, 18, and 25, and March 4 and 11. They will embody the results of his recent investigations in this field and important new material will be presented. The lectures will later be issued by the Museum in book form, fully illustrated.

### THE EXHIBITION OF EGYPTIAN WALL PAINTINGS

The brilliant color of the paintings shown in this exhibition, which will remain on view through Sunday, February 9, will probably be a surprise to many visitors, especially those who have not had the pleasure of seeing the originals in the tombs at Thebes. Reliefs from temples and tombs shown in our museums are for the most part the bare sculptured stone with only here and there a trace of color. In the Metropolitan Museum we have a few precious examples of relief in which the color is preserved in almost its original state and these serve to remind us that as a general rule all Egyptian relief was painted in full color. But even those reliefs which have lost part or all of their color, through exposure to the elements, are usually of such completeness and beauty as works of sculpture that they can be appreciated on that ground alone. Furthermore, the great mass of Egyptian sculpture in the round either has lost its color or was never painted at all. In this way, an impression has arisen that Egyptian art is cold and colorless—an idea which will certainly be dissipated by the gorgeous display of color we see gathered together in this exhibition.

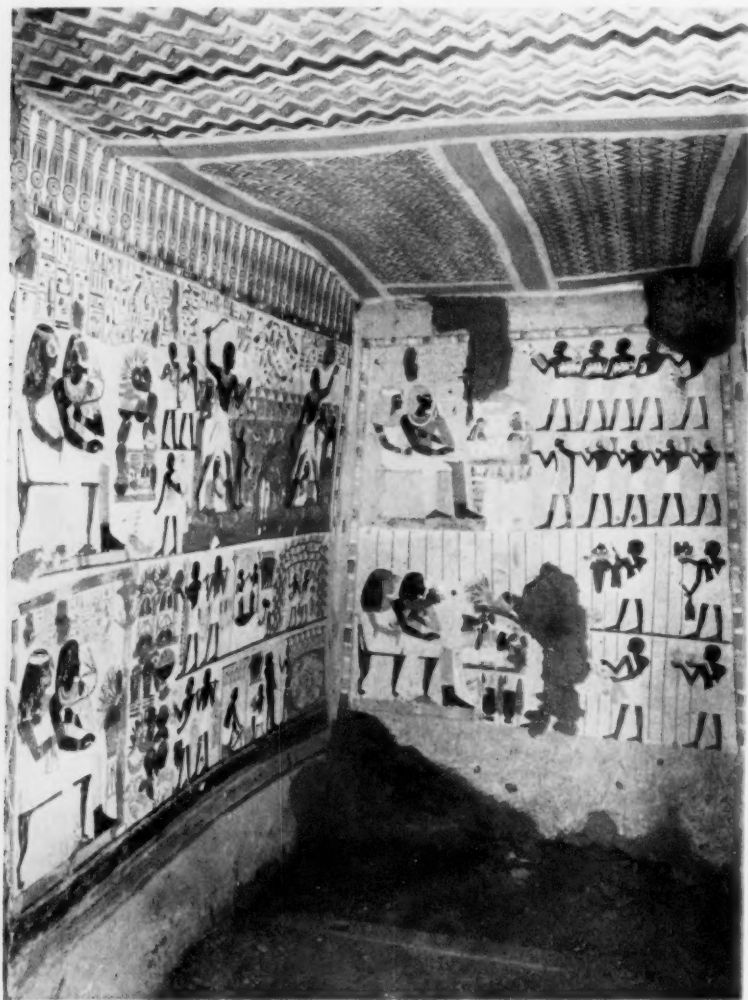
Nowhere else, except of course in Thebes itself, can there be seen so much of the brightest and gayest phase of Egyptian art. Even in Thebes the study of these same paintings involves a most laborious scramble from one tomb to another, often into badly lighted chambers cut into the mountain side, and again down deep pits almost buried in chip from higher tombs. And satis-

fying and delightful as it is to see the original paintings when such difficulties are overcome, there is still no possibility of comparing styles of painting or changes in period except by carrying the different pictures in one's memory. Now, thanks to the marvelous accuracy with which these copies have been made by Mr. and Mrs. Norman de Garis Davies and their assistants, we have brought together a large collection of paintings which adequately represent the work of the Theban painters who decorated the tombs of wealthy or important subjects of the Empire from about 1600 to 1200 B.C. Here is a unique opportunity which should not be neglected because of the fact that the pictures are copies. They reproduce so perfectly the tone, color, and texture that those who know the originals have the startling feeling of being back in Egypt. Especially is this felt upon entering the small chamber in which the copies of the wall paintings from the tomb of Nakhte have been assembled in such a manner that they reproduce as closely as possible the actual chamber of that tomb in Thebes. To one unfamiliar with the originals this little room will give some conception of a decorated tomb chamber and of the kind of setting in which the separate paintings in the exhibition belong.

The tomb of Nakhte, typical of the more modest ones in the Theban necropolis, is perhaps the best preserved of all. Situated near the road traveled by all tourists visiting the Tombs of the Kings and the many temples in the neighborhood, it is seen by practically all who make the journey up the Nile. The outer chamber, which in this case is the only part of the tomb which was decorated, contains a series of such scenes as would naturally be chosen by a landowner of considerable means who nevertheless had no court connection or priestly office. Nakhte is to be seen seated in elegant ease under the shelter of a small canopy, from which vantage point he observes the pursuit of agriculture on his lands: ploughing, sowing, reaping, winnowing, and measuring out the grain. In other scenes, his wife accompanies him while he hunts birds and spears fish in the marshlands, and she sits with him as they watch the vintage and

the trapping and preserving of wild fowl. Indoors they enjoy social life, entertaining their friends at a banquet enlivened by music and dancing. Besides these rural and

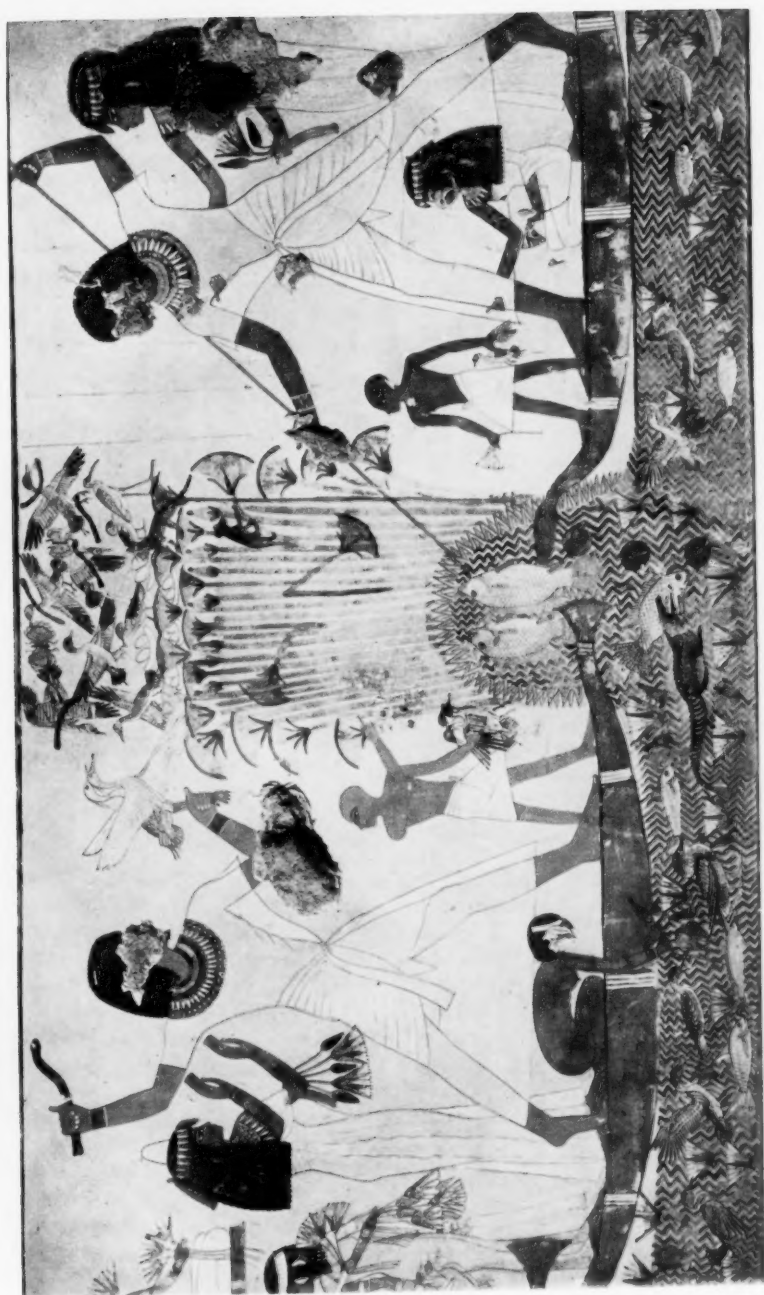
gay and busy scenes of daily life, are of course essential, but in the XVIII Dynasty they are given less space than in succeeding dynasties. It is as though Nakhte and his



THE INTERIOR OF THE TOMB OF NAKHTE

social scenes there are other subjects: the consecration of offerings by a priest; the stela, or offering door, of the tomb itself; the scenes of offerings made to the various gods by Nakhte and his wife. Pictures of the latter type, which would seem to us more appropriate decorations for a tomb than the

contemporaries looked forward to the life after death with keener anticipation of a repetition of their earthly lives with all their pleasures than of whatever favors they hoped for from the gods they had propitiated. The magic which made the paintings effective as an insurance of future bliss was



FISHING AND FOWLING SCENE FROM THE TOMB OF MENENA



thoroughly believed in by the Egyptians of the period, if we may judge by the frequent attempts of enemies of tomb owners to destroy its power. The fishing and fowling scene from the tomb of Menena may serve as an example. He appears twice in the picture, throwing boomerangs at flying birds on one side and spearing fish on the other. In both cases, and indeed in all cases throughout the tomb where his figure appears, his eye has been hacked out. Someone

of the tribute it has brought. Whenever possible a high official will exhibit himself in the act of receiving a token of royal favor. Besides the hope of reliving the happy day in the future there was of course another motive, the desire which these people had to impress the passers-by with their own importance. That spirit is of course universal to this day, as we may note in any gallery of portraits where the sitters have not failed to put on the most important orders



LADIES AND A SERVING MAID FROM THE TOMB  
OF REKH-MI-RE<sup>6</sup>

had a grudge against him and cut out these painted eyes, believing that by this action Menena would be prevented from experiencing again the pleasures which he had expected to enjoy in the after life.

This firm belief of the Egyptians in the magic of the representations in their tombs, and the zest with which they enjoyed all the occupations of this life—they seem to have been unable to imagine a more blissful state—are responsible for the great variety of subjects which were painted in their tombs. A chief sculptor will be seen superintending the work going on in a royal workshop. A vizier will have himself painted presenting a foreign delegation to his sovereign or overseeing the enumeration

and medals which have been bestowed on them.

But to return to the tomb of Nakhte. The copies of the decorated walls have been set up in their original position to reproduce as closely as possible the outer chamber of this tomb. It will serve as a reminder that all the tomb paintings in the exhibition are painted on walls which are treated in much the same manner. A dado of a plain color surmounted by a stripe or two of contrasting colors extends up to a certain height from the floor. Above this are the representations themselves, usually in several registers with rarely any other division of the different scenes. The walls are bordered at the corners by a band of simple design and at the

top by a frieze, usually the conventional row of *khekers*. The ceilings display fields with varying patterns between imitation beams which often bear offering inscriptions.

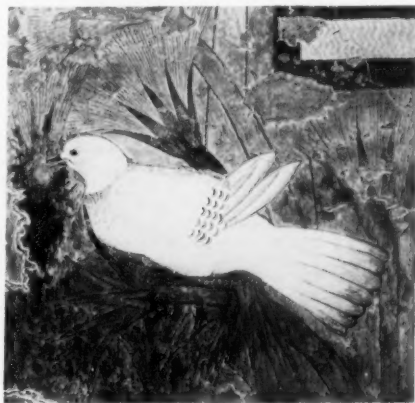
The copies of tomb paintings have been arranged in chronological order so that developments of style and changes in the manner of depicting a particular subject may be easily noted. The majority of the paintings fall naturally into groups since they are from the tombs which have been selected for publication by the Egyptian Expedition and from others of especial importance. They include the tombs of Puy-em-Rē', Rekh-mi-Rē', Ken-Amūn, Menena, Nakhte, Neb-Amūn and Ipuki, Huy, User-hēt, and Apuy. Selected items from other tombs have been hung with these in their proper places. The tomb of Nakhte has a central position in this arrangement, coming as it does toward the end of the XVIII Dynasty. In style, however, it is typical of the earlier part of the dynasty since its painter was unaffected by the innovations beginning to be practised.

The visitor, especially if he be unfamiliar with Egyptian art, will of course be struck first of all by the fact that the method of representation is entirely different from what he is accustomed to. The angularity of the figures will disturb him and he will look in vain for perspective, for light and shade, for depth in the pictures, for gradations of color. He will see instead that everything is flattened out into one plane; that as much of each figure as possible is shown; that the faces are always in profile, the shoulders nearly always full front, and the legs in profile; that there are no foreshortenings; that there is a dislike of hiding any part of a figure unless indeed one figure almost entirely eclipses a second, exactly similar. He will find everything painted against a background of an even color, like a smooth curtain, and will see that the parts of this background which are not occupied by the figures are mostly filled with legends in hieroglyphic characters. In short, he will at first see nothing but the conventions that go to make up the Egyptian style of painting.

But if he allow himself to become accustomed to these conventions to the point

where he is not disturbed by this style, he will see that it is admirably suited to the sort of painting that the Egyptian artist was for the most part engaged in—the telling of stories in pictures—and he will further see that the rigid style does not hinder the painter from producing really beautiful compositions, as many of the paintings in the exhibition will show.

Conventions are a medium in painting just as much as canvas and color, and those who abandon the old find themselves inevitably inventing a new set which becomes eventually just as rigid as the old. If the



A PIGEON IN A PAPYRUS MARSH FROM THE NORTHERN PALACE AT EL 'AMARNEH

ultra-modern artist has contributed anything to the philosophy of aesthetics it is the proof that no system of representation is inherently true.

Conventions are the language of painting and those who are put to it or who are interested will learn a new language. What the Egyptians have to tell us in this pictorial language of theirs is well worth reading both for its material content and for its literary flavor. They developed a consistent idiom and used it with marvelous effect for some three thousand years—a long time for one language to last, but the race was constitutionally slow in accepting changes. And yet no language and no art can live without some change. This progression is perhaps hard to see through the unfamiliar mass of conventions, but one example will suffice to show that change was going on.

In a banquet scene in the tomb of Rekh-mi-Rē<sup>1</sup> two ladies are to be seen being served by a young maid. The ladies are drawn according to the rigid rules applying to the human figure. It would have been highly improper to draw people of quality in any other way. But in the case of servants the application of these rules was not so essential, since the actions which they performed were of more importance than their persons. In the case of this serving maid, however, the artist has gone a step further than he need have to show the action and has presented this figure in a three-quarters back view instead of depicting her from the side.

Egyptian paintings are more readily appreciated when the unfamiliar conventions of the human figure are not in evidence. This is why the naturalistic painting from the decoration of palaces has such an immediate appeal. Included in the exhibition are copies from wall paintings in the palaces of Amen-hotpe III at Thebes and of his successor Akh-en-Aten at El 'Amarneh. One of the latter, a recently discovered scene representing a papyrus marsh with birds, is such a superb example of painting from whatever standpoint one judges it that it will not fail to take its place as one of the finest pieces of decoration in the history of art.

AMBROSE LANSING.

#### A COMMEMORATIVE SWORD OF THE THIRTY YEARS' WAR

If the student of history were familiar with the objects in the Department of Arms and Armor, he would be aided in his study by having something tangible before him to remind him of historical events. A sword, presented by George D. Pratt, is a case in point. It bears on its blade four portraits—James I of England, Frederick V, Elector Palatine, Philip III of Spain, and Ambrogio di Spinola—names which bring to mind the stirring events of the Thirty Years' War.

The etching upon the superb blade<sup>1</sup>—the portraits, names and titles, and Latin in-

<sup>1</sup> The hilt is a restoration, and the ricasso and tip of the blade have been altered.

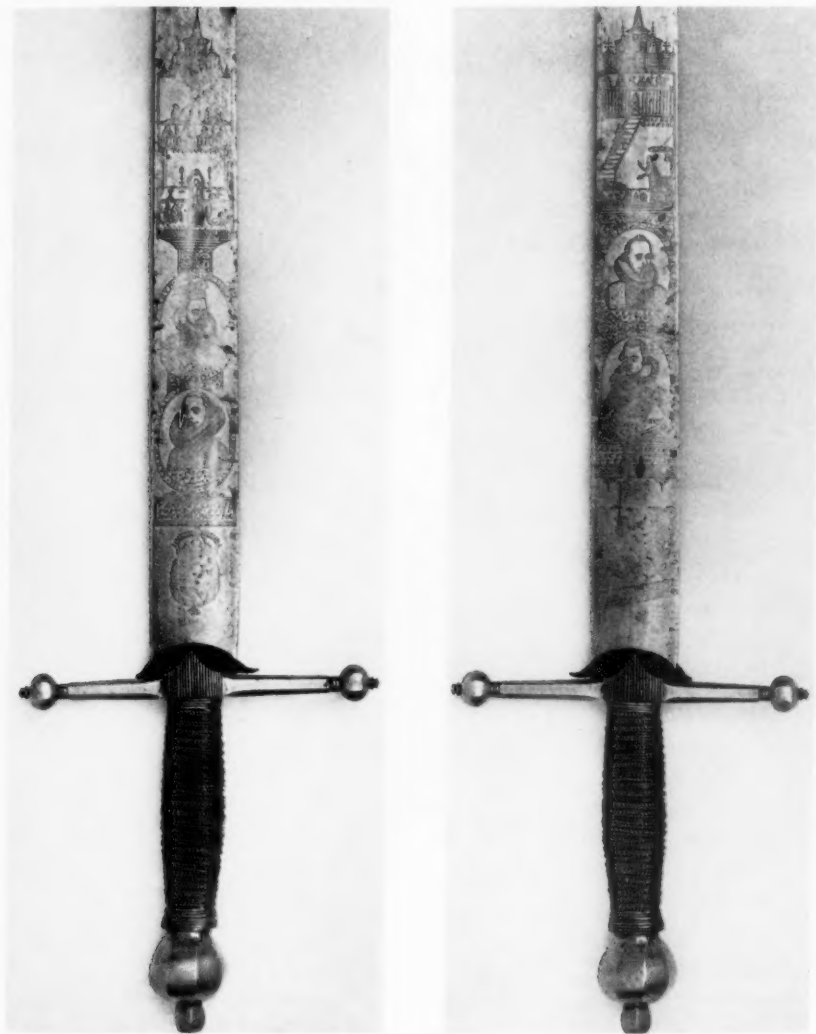
scriptions—is of extreme delicacy of execution. It is of interest to record the devices in full, for they reflect the spirit of the Thirty Years' War. The legends are as follows: · IACOBVS · D · G · ANGLI · FRANCI · SCOTI · ET · HIBERNI · REX · AET · 53 · ANNO · 1619 · (James, by the grace of God, King of England, France, Scotland, and Ireland. In the year 1619, being the fifty-third year of his age); below the portrait the device · FIDE · SED · CVI · VIDE · (Trust, but beware in whom). FREDERICVS · D · G · [COMES PALA]TINVS · RHENI · VTRIVSQ3 · BAVARI · DVX · SAC · ROM · IMP · ARC · ETC. (Frederick, by the grace of God, Count Palatine of the Rhine and Duke of either Bavaria; Arch-Chamberlain of the Holy Roman Empire, etc.); below the portrait the device · PRO · LEGE · ET · GREGE (For the law and the lieges). REGE · ME · DOMINE · SECVDVM · VERBVM · TVVM · (Rule me, O Lord, according to thy word). ANNO: 1619. PRO FIDE ET PATRIA (For faith and country). SOLI · DEO · GLORIA (Glory to God alone). On the opposite side of the blade are the following legends: PHILIP[V]S DEI GR[AT]IA · HISPANIARVM · ET · [I]NDIARVM · REX · (Philip, by the grace of God, King of the Spains and Indies); below the portrait the device · PRO · ARIS · ET · FOCIS (For altars and hearths). AM [BROSIVS] · SPINOLA · DVX · S · SEVE[R]INO · PRINC · SAREVA[L · M]ARC · BENAfro · ETC. (Ambrose Spinola, Duke of Saint Severino, Prince of Sareval, Marquis of Benafró, etc.); below the portrait the device NEC · SPE · NEC · METV (Neither through hope nor fear). VERITATEM · DIL · IGITE · ET · PVG · NATE · PRO PATRIA (Love the truth and fight for the country).

In the inscriptions surrounding the medallions of Frederick V and James I (Frederick's father-in-law) appears the date 1619. This date probably commemorates Frederick's acceptance of the crown of Bohemia. At the bottom, on one side, are the quartered arms of the Palatinate surmounted by the ancient Bavarian crest (lion palatine between buffalo horns); on the opposite side are the arms of Spain, surrounded by the collar of the Golden Fleece and surmounted by a crown. From these details it is clear that the principal personages are Philip III and Frederick V. On both sides the etched



bands include at the top church scenes, Protestant and Catholic. The religious scenes depicted evidently are intended to characterize the difference in viewpoint

they arose rather from the circumstances which associated these four personages with one another, or all of them with a fifth. This conclusion has support in the fact that



COMMEMORATIVE SWORD BEARING PORTRAITS OF PHILIP III, SPINOLA  
JAMES I, AND FREDERICK V, ELECTOR PALATINE

which the personages represented took in religious matters. Merely to show opposing creeds—Calvinism and Catholicism—as represented by their principals and defenders cannot, however, have been the purpose of these scenes. It would appear that

there are other swords extant representing portraits of allies on opposite faces of the blade. It may well be that our sword was made in 1623 on the occasion when the Duke of Buckingham and Charles, Prince of Wales, visited Spain to arrange for the

prince's marriage with the Infanta Maria, daughter of Philip III of Spain. The Prince and the Duke of Buckingham, who was in close agreement with Gondomar, the Spanish ambassador, hoped for the restitution of the Palatinate to James's son-in-law as a marriage gift to Charles, while the Spaniards counted on the conversion of Charles. Spinola's portrait may be accounted for because of the fact that he conquered the Palatinate in 1620.

There are two swords with which our blade may be compared, one in the National Museum in Munich, and the other a sword formerly in the Spitzer Collection. The Spitzer blade bears the poinçons of the crowned heads of a king and queen repeated and the maker's name—IOHAN · KNOR · VON ACHE[N] AF · SOLINGEN AF · S · —and its etching corresponds in quality of execution to that on our blade. It bears the portraits of the Archduke Albert and of Spinola, the latter portrait practically reproducing that which appears on our recent acquisition.

In 1863 our sword was carefully described,<sup>2</sup> and comments were invited concerning its origin. The maker is now known, and it is believed that the sword was a presentation piece offered on the occasion mentioned above, which resulted in the failure of the treaty of marriage and led to war between England and Spain.

STEPHEN V. GRANCAY.

#### FOURTEENTH-CENTURY GERMAN ALTAR CLOTH

An unusually fine altar cloth originally from the Convent of Altenberg on the Lahn, Germany, has been acquired by the Museum<sup>1</sup> and is now on exhibition in Gallery D 13. This fourteenth-century altar cloth (fig. 1) is one of the rarest and most important known examples of mediaeval embroidery, and may well be compared in quality with the magnificent embroidered chasuble

of *opus Anglicanum* (English work), dating from the first third of the fourteenth century, which the Museum obtained in 1927.<sup>2</sup> The altar cloth is distinctly monochromatic with its white embroidery on white linen. This piece affords a striking contrast to the more sumptuous red and gold chasuble. Such white embroideries, known as *de opere Theutonico* (German work), permit of the most unexpected and remarkable subtleties. They were probably originated to obtain effects which would not ordinarily have been possible because of the restrictions prohibiting the use of vivid colors for altar linen. In the Altenberg altar cloth there are many different patterns (at least fifty) formed by combinations of stitches.<sup>3</sup> Zigzags, squares, crosses, spars, lozenges, in a variety of motives which is scarcely to be found in any other decorative medium; simple areas resembling those of stained glass and enamel technique for the garments; and a fine linear quality without relief modeling or the use of shades and shadows are characteristic of this work.

The finest of these white linen embroideries<sup>4</sup> were made by the nuns of the Cloister of Altenberg. The newly acquired altar cloth, which was exhibited in 1880 at Düsseldorf by the Prince Solms-Braunfels, was until recently in the Iklé Collection, St. Gall, Switzerland, and came originally from this Premonstratensian Convent of Altenberg which was founded in 1180. The inscription at the bottom of the altar cloth—SOPHIA · HADEWIGIS · LUCARDIS · FECE<sup>r</sup>RT [fecerunt] ME | IHESU · BENIGNE<sup>5</sup> · OPUS · NOSTR<sup>m</sup> [nostrum] SIT · T · [tibi] ACCEPTABILE (Sophia, Hadewigis, and Lucardis made me [the altar cloth]. O gentle Jesus, may our work be acceptable to Thee)—establishes it as actual work of the nuns of Altenberg.

<sup>2</sup> Frances Morris, *A Mediaeval Vestment*, BULLETIN, vol. XXII (1927), pp. 300-310.

<sup>3</sup> Chain stitch is used for the faces and hands; satin stitch, plait stitch, chevron stitch, and stem stitch are used elsewhere.

<sup>4</sup> Dr. Otto von Falke, writing on thirteenth- and fourteenth-century decorative arts (*Illustrierte Geschichte des Kunstgewerbe*, Berlin, vol. I, pp. 343-344), discusses our piece among others.

<sup>5</sup> Louis de Farcy, *La Broderie du XI<sup>e</sup> siècle jusqu'à nos jours*, Angers, 1893, p. 49, erroneously read this as BENIKE.

<sup>2</sup> J. Erbstein, *Ein interessantes Schwert mit der Jahrzahl 1619*, *Anz. German. Museums* (Kunde Deut. Vorzeit), 1863, n. s., vol. 10, cols. 87-91.

<sup>1</sup> Acc. no. 29.87. Purchase, Fletcher Fund, 1929. 13 ft. long by 3 ft. 11¼ in. wide.



FIG. 1. XIV CENTURY ALTAR CLOTH FROM THE CONVENT OF ALTENBERG

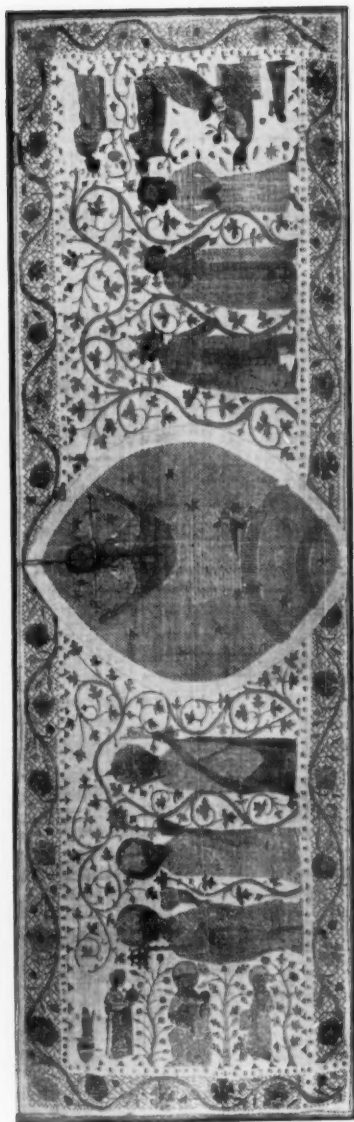


FIG. 2. ALTAR CLOTH PHOTOGRAPHED AGAINST THE LIGHT

In the center of the composition, Christ, seated as Judge, is represented in a large mandorla in accordance with the description in the book of The Revelation.<sup>6</sup> "And in the midst of the seven candlesticks one like unto the Son of man, clothed with a garment down to the foot, and girt about the paps with a golden girdle. His head and his hairs were white like wool, as white as

denote the Bad who are condemned. As indicated by the inscription above—S. AUGUSTINUS · S. NICOLAUS · S. PETRUS—the three favored saints with their attributes are Saint Augustine with the crosier and the flaming heart; Saint Nicholas with the crosier; and Saint Peter with the key, the cross, and the papal tiara. Saint Nicholas and Saint Augustine are shown with



FIG. 3. DETAIL, PHOTOGRAPHED AGAINST THE LIGHT

snow; and his eyes were as a flame of fire; And his feet like unto fine brass, as if they burned in a furnace; and his voice as the sound of many waters. And he had in his right hand seven stars; and out of his mouth went a sharp twoedged sword; and his countenance was as the sun shineth in his strength." Six-sided stars are worked into the diapered background of the mandorla. On Christ's feet and hands wounds denoting the nail marks are shown. The three saints on Christ's right, who turn toward Him, represent the Good who are saved, and the three figures at His left (fig. 3)

<sup>6</sup> 1: 13-16.

their bishop's miters, and all three are given halos to signify their sanctity. To the right are three wicked rulers who are, according to the inscription, NERO · PYLATUS · HERODES. Herod alone is represented without a crown; Nero has ass's ears as well as a crown; Pilate wears a crown, although this is historically inaccurate, as he was a Roman governor, not a king.

At the ends are figures of saints, donors, and a representation of the Adoration of the Kings. When the cloth was placed upon the altar, the ends hung over the sides in such a way that the scenes were in a vertical position. At Christ's left, the Adoration of

the Kings, with the inscription—S. MARIA · GASPAR · BALTHAZAR · MELCHIOR—is depicted. To the right of this group is a kneeling nun representing one of the donors. The other donor, a monk, placed between the letters H and C, kneels above a shield showing a chief charged with three crowns; he is indicated to the right of the group at the other end of the altar cloth. Following the inscription—S. KATHERINA · S. ANNA · S. ELIZABETH—below the figures at this end of the altar cloth, Saint Catherine of Alexandria with her usual attribute, the wheel, Saint Anne holding the Virgin in her arms, and Saint Elizabeth, of Hungary and Thuringia giving clothes to a crippled beggar are easily recognized. It is known that Elizabeth of Hungary brought her daughter Gertrude of Marburg to Altenberg, where the latter remained Abbess from 1248 to 1297. As Elizabeth was a favored saint of Altenberg, it is not extraordinary to find her represented

on an altar cloth made at the convent. The entire composition is framed by a rose-vine border with flowers, leaves, and buds against a checkered background. The space between the figures and this border is filled with freely drawn oak leaves and acorns.

Embroideries of this kind are similar to the Saxon silk embroideries. Others of the same type as our piece were also exhibited at Düsseldorf in 1880 and were likewise made at Altenberg. Another fine altar cloth embroidered in white on white is said to have been made by Beata Benvenuta Boiani (1251-1292) and is now in San Pietro in Valt, Cividale. In addition to stylistic reasons, the early dating of the Cividale altar cloth (before 1292) allows us to assign our embroidery from Altenberg to the early fourteenth century. JAMES J. RORIMER.

## AN ETRUSCAN CAULDRON

There takes shape with increasing clearness before our eyes the picture of a mighty people who dominated the northern and central part of the Italian peninsula for centuries before the rise of the Roman power—the Etruscans. These people left no recorded history, so that it is only by the patient examination of their towns and cemeteries that the outlines of their civilization, huge and somewhat repellent, begin to emerge with some exactness. Their origin is still one

of the riddles of archaeology. Probably of Oriental stock, they very likely first made their appearance from Asia Minor about the ninth century B.C., arriving in small numbers as pirate bands. The opening of the seventh century saw them established as a loosely confederated oligarchy with a nobility which maintained itself in considerable splendor. With this period, which is the one which here concerns



FIG. 1. ETRUSCAN CAULDRON  
VII CENTURY B.C.

us, begin to appear the chamber tombs which have afforded most of what we know of the Etruscan culture. The dead chieftain was buried in a subterranean room, surrounded with the treasures which he had enjoyed on earth. His chariot, armor, gold jewelry, and dishes and cauldrons and other utensils of bronze and of pottery made up his equipment for life in the other world. The Regolini-Galassi tomb, of the first quarter of the century, whose contents form the bulk of the Etruscan collection in the Vatican, is perhaps the best-known example. Under the shadow of this great people, absorbing its culture and in turn being absorbed, lived numerous Italic tribes of obscurer fortune. Among these were the Capenates, who occupied a territory adjacent to that of the Faliscans, northeast of Rome.



A cauldron and stand of pottery, of a shape known as the *holmos*, shown this month in the Room of Recent Accessions (figs. 1-3), comes from Capena, and follows a style set by the great Etruscan burials; it embodies in a humbler material some of the magnificence of the gold and bronze vessels of the rich. It is of a reddish clay covered with a black glaze which goes brownish here and there. The upper part, the *lebes* itself, is a squat bowl with offset lip, which fits into the cup-shaped top of the stand. This top is joined to the funnel-like base by a globular intervening member. The total height is 31.8 inches (79.7 cm.). In this instance we possess examples of the metal products of which such works as these were imitations, e.g., the bronze cauldron decorated with animals and monsters from the Regolini-Galassi tomb.<sup>1</sup>

The decoration, as is commonly the case in this fabric, is incised, and a red application, presumably ocher, has been rubbed into the incisions. Monstrous beasts, cousins to those on the Rhodian vases, are pictured. On the *lebes* itself are three felines which we may take to be lionesses, walking muzzle to tail, with winglike decorative members sprouting from their necks, withers, and backs; and a palmette-like vegetable motive, visible in figure 2. On the globular portion of the stand are four waterfowl, very stately, with multiple

wings. On the lowest portion occurs a motive (fig. 3) which attests the Etruscan love of the gruesome: a winged feline in the act of swallowing a human being, whose booted leg is dangling from the creature's jaws. This figure is an Etruscan member of the

great Mycenaean and Eastern family of representations where beasts are seen attacking their prey.<sup>2</sup> A goat, again winged, and a smaller goat with a bird above it also occupy this register. The execution of these designs is rather crude, and the incised technique does not lend itself to gracious drawing. But the artist has seized the spirit of the creatures he is depicting—the contemptuous ferocity of the cat-animal, the *élan* of the swimming bird, and the sobriety of the goat. The shape of our cauldron is Italic, but Greek in feeling. The decoration is Graeco-Oriental. In both respects it has the highly decorative value of seventh-century art and a monumental quality which cannot fail to impress. It is one of the finest and best-preserved examples of the fabric which have come down to us.

This fabric, which is known to Italian

archaeologists as *impasto*, is an improved, wheel-made variety of the primitive hand-built ware of that name. It persisted in certain localities until it reached some degree of refinement, notably at Capena, an ancient settlement some twenty miles north

<sup>1</sup> Montelius, *La Civilisation primitive en Italie*, pl. 335, fig. 1.

<sup>2</sup> The motive is discussed at length by Ghirardini in *Monumenti antichi*, X (1901), columns 188 f.



FIG. 2. ETRUSCAN CAULDRON WITH STAND

of Rome, near Monte Soratte, where the comparative poverty and remoteness of the community favored the survival of an inexpensive ware, for those who could not afford the dearer works in bronze. A comparison of our piece with others from the site is interesting.<sup>3</sup> A cauldron of almost identical shape and decoration, but painted instead of incised,<sup>4</sup> is probably contemporary, the difference being one of taste. Some of the other subjects in the limited repertory of the fabric are the human being, horse, ram, fish, and a beast with multiple heads like a



FIG. 3. MONSTER DEVOURING A MAN

chimaera. A fine example<sup>5</sup> has merely a decorative pattern. Capenate and Faliscan wares<sup>6</sup> in the Museo di Villa Giulia and the Museo preistorico at Rome afford interesting parallels to our fabric.

CHRISTINE ALEXANDER.

### VASARI'S LIVES<sup>1</sup>

None of his contemporaries would be more surprised than Vasari himself at his modern fame and the reasons for it. He had tried his hand at architecture, as witness the Uffizi, and he had written a book, for the second edition of which he had prepared a series of woodcut portraits—but his building had been undertaken at ducal command, and his writing had been done at odd times as a sort of hobby growing out of his interest in his fellow artists—his real calling, the occupation in which he had

<sup>3</sup> The find is published by Paribeni in *Notizie degli scavi*, 1905, pp. 301 ff., and at greater length in *Monumenti antichi*, XVI (1906), columns 277 ff. See also Holland, *The Faliscans in Prehistoric Times*.

<sup>4</sup> *Monumenti*, loc. cit., fig. 41.

<sup>5</sup> *Notizie*, loc. cit., figs. 8 and 9.

<sup>6</sup> *Monumenti antichi*, IV (1894).

<sup>1</sup> A fine copy of the 1568 edition of Vasari's *Lives*, in a contemporary binding, has just entered the Print Room.

achieved eminence, was that of painting. He knew himself as an important painter, so eminent and so highly esteemed by the Grand Ducal and Papal Courts that he was able to refuse the princely invitations of the King of Spain. Today his pictures are forgotten, except for that series of woodcut portraits, the drawings for which he thought so sadly mishandled by the craftsmen who cut them. His buildings are part of the architectural heritage of modern times, among the best of their day and style. His chatty book, to the manuscripts and margins of which he had devoted his leisure for a quarter of a century, that book, the style of which gave him so little satisfaction that he is said to have consulted more expert hands before presenting it to the public, is the source of his abiding renown. He who thought himself the artistic successor of Michelangelo has turned out one of the masters of Italian prose.

But he is more than what the French so expressively call a *prosateur*, for his is one of the great names in the roll of the historians. Between classical times and the end of the eighteenth century there was no other historian whose writings still speak with the same interest and importance as his, none whose text has been so constantly studied and so much referred to. Not only did he invent his subject matter, for no one prior to his time had written a history of art, but our knowledge and beliefs about the period to which he devoted his efforts are still indelibly impressed with the traces of his thought and personality. What he did has all been redone; piecemeal and in spots his great picture of Italian Renaissance painting has been corrected and cleaned and repainted—but it remains the one and only portrait of its subject. The Jack Horners of scholarship still dive for the plums of his inaccuracy, the pits at the bottom of his pie their claims to international reputation.

The pedants have somehow managed to give us our attitude towards Vasari, so that while we see the carelessness of his stitch we never see the cut of his garment. We know him as a source of information and a subject for control. We search his pages but never read his book, and thus we never see the work of art that he created. No English

translator of the *Lives* has seen the artistic propriety of including in his translation the long and interesting dissertation upon the techniques of the arts with which Vasari prefaced them as necessary for their understanding. There is only one edition of this preface in English, and that was published separately as a treatise on technique. The one American edition of Vasari, a selection of some seventy of the more important lives, not only omits this preliminary technical discussion but goes further and omits the introductions to the three books and the epilogue—and thus, by removing both plan and statement of purpose, destroys the structure of his work and reduces Vasari to the level of the chatty recorder of gossip.

For, oddly and most interestingly, Vasari saw his *Lives* as an organic whole. It was no mere collocation of biographical details, but a seriously and thoughtfully planned adventure in the writing of history. There had been earlier chroniclers. Some of these had written eulogies of Florence, and as incidental to their so different purpose had told about her artists. Some of them had been aestheticians and talked about the purpose of the artist. Some of them had given mere names and dates—the kind of thing that today (and as Vasari himself actually says) would be put into tables and not into connected paragraphs of narration. What Vasari did was none of this. Methodically he conceived a logical scheme for his great essay. As it had to do with the history of art, he prepared his ground by giving a preliminary general sketch of the various arts and their techniques, thus limiting and defining his subject matter in a way that has not always been appreciated by those who have come to him looking for biographical data and for the attributions of connoisseurship. This done he divided his lives into three groups, each of which constituted one of his three books—the artists of the thirteenth and fourteenth centuries, the artists of the fifteenth century, and the artists of the sixteenth century. Each of these three books he prefaced with an introduction, and into the making of these three essays he put more essential thought than any other writer on art before or since has put into his entire literary output. Perhaps

to the incautious of today such a statement may seem wild and exaggerated—but that is only because the incautious rarely think back to the situations in which other men work. Vasari's inventions and insights and methods were so fundamental and in fact so good that they have long since become the commonplaces of all workers in the vineyard of art—but that does not mean that they were either inevitable or always known. When he was working they were novelties and innovations. The circulation of the blood today is a commonplace but that fact so far from detracting from the glory of William Harvey is the cornerstone on which it is built. And so with Vasari.

He was aware of the irreversibility of time, so that he saw history as a development, a process, and not, as all but few of his contemporaries did, as a collocation of facts. For them the pattern of history was an accident, the parts of which, like the beads in a necklace, might perfectly well have been strung in any one of many various ways. Vasari knew that this was not so, that these facts ensued upon one another, came out of one another, and were conditioned and formed by one another. Out of this realization came the concept of necessary progression, of that improvement of which he always speaks. For us of today the idea of progress is so commonplace a matter that we have it constantly in our mouths if not in our minds, but in Vasari's time it was new doctrine, so new that Vasari's use of the word and the idea, if they do not precede by a whole generation, at least are contemporary with the earliest premonitions of it that that great scholar J. B. Bury (he who did for Gibbon) was able to find. Bury found his first traces of it in one of the writings of Jean Bodin in 1560. Vasari expressed a very definite idea of the matter in his second edition of 1568, and, for all the present writer knows, may have expressed it also in his first edition of 1550. To see how important a thing this is, it is but necessary to quote a few sentences from Bury's *The Idea of Progress*:

"Thus Friar Bacon's theories of scientific reform, so far from amounting to an anticipation of the idea of Progress, illustrate how impossible it was that this idea

could appear in the Middle Ages. The whole spirit of mediaeval Christianity excluded it. The conceptions which were entertained of the working of divine Providence, the belief that the world, surprised like a sleeping household by a thief in the night, might at any moment come to

sphere to compensate, but this, engrossing the imagination, only rendered it less likely that any one should think of speculating about man's destinies on earth." But Vasari went further even than the simple idea of progress; he had a definite belief or theory as to the periodicity of human accomplish-



VASARI'S PORTRAIT  
FROM THE 1568 EDITION OF HIS LIVES

a sudden end, had the same effect as the Greek theories of the nature of change and of recurring cycles of the world. Or rather they had a more powerful effect, because they were not reasoned conclusions, but dogmas guaranteed by divine authority. And mediaeval pessimism as to man's mundane condition was darker and sterner than the pessimism of the Greeks. There was the prospect of happiness in another

ment, for he had observed how the great advances came in waves and were followed by periods of rest or retrogression. The explicit statements of these theories are contained in the introductions to the three books into which the *Lives* are divided. They show conclusively that Vasari was no mere chronicler and gatherer of studio gossip but a man who had a definite theory of history.

Not the least interesting of Vasari's innovations was his discovery that art as such was a subject worthy of historic treatment. In the Middle Ages, as was to have been expected, there had been men who had written histories of literature, but up to Vasari's time there had been no such thing as a history of art, let alone a rationalization of that history in terms of general or philosophical concepts. He was the first to conceive of such a thing as writing a history of a specifically delimited technical activity, merely on the score of its intrinsic interest, and for this, if nothing else, he should have great glory, as it was one of the greatest steps ever taken towards understanding.

In the course of preparing his material Vasari traveled widely about Italy. He must have made notes of the most voluminous kind. The scientific desire for accuracy of statement and citation had as yet not been developed, and the idea of control did not exist. The very idea of plagiarism had still to be discovered or invented—writers took what they thought they might require and saw no need or propriety in giving credit to their sources. Thus the writing of history was an art, and not the discipline it has subsequently become. Twenty-odd years ago, after Kallab's death, his unfinished study of Vasari was published in Vienna. Page after page of it is devoted to "deadly parallels" which show that Vasari, in addition to hoarding all the gossip and memories and traditions of the studios (for he was a marvelous interviewer), had utilized every chronicle and writing upon which he had been able to lay his hand. His search for them was so thorough that Schlosser has declared he had seen and noted practically all the original literary sources. In view of the fact that most of these have only seen print during the last hundred years, the magnitude of Vasari's accomplishment can hardly be overstated. Wherever he went he made notes of inscriptions. When he had time and opportunity he studied the registers and records of the guilds. He had his eye on every book that was published. He had correspondents everywhere upon whom he relied for information.

In his first edition he treated of the lives of no men who were not already dead or to

whose work a definite period had not been set by accident, such as the blindness of Rovezzano. In his second edition he fell from his original artistic intention, repeating and contradicting himself as do so many authors who interleave and annotate the margins of their first editions. Moreover, he blurred his schematic contour by inserting sketches of the personalities and work of many men still alive and actively working, among whom was a certain Giorgio Vasari, himself.

His attributions are frequently very faulty, largely because he relied upon written or oral information. But constantly he makes attributions as the result of his own observation. And constantly he refers to his collection of drawings and prints—that private collection which is the basis of the great public collection now in the Uffizi. That he should make many and great errors was to be expected—even the cocksurest of modern writers of "certificates" is not exempt from such failures; what was not to be expected was that he could so often be right, for he had no trains or motors to travel in with ease and rapidity, he had no camera to make scientifically accurate memoranda for him, he had no means of making comparisons. He had a few prints, his little collection of drawings by the masters, and his own (and his correspondents') hurried notes of compositions. Also very little work of this kind had been done by any of his predecessors or contemporaries—he had none of that great easement of mutual support without which so much of modern connoisseurship and historical writing would fall to the ground. The archives had yet to be searched and calendared. Against all these handicaps the man's actual achievement, especially when we remember that he was a very busy practising painter and architect, loaded down with commissions from the greatest and the richest men of his day in Italy, is beyond doubt the greatest achievement that can be pointed to by any writer on art that has ever lived. Lacking both our modern tools of connoisseurship and the sense of accuracy in statement and control which has yet to become a commonplace, Vasari not only sketched the history of painting in



Italy in such a way that his successors have all followed along the path he surveyed, but indicated the methods (as distinct from the tools) of modern scientific art study.<sup>2</sup> Even the periods that he covered, his termini, are still the periods and the termini that one expects to find in any "history of Italian art." Cimabue begins and Michelangelo and Titian end. And to a perfectly incredible extent the values and importances which he assigned to the various painters are still those to be met with in the ordinary book and the ordinary mouth.

While thus one of the greatest forerunners of the modern study of art, its founder in fact, Vasari, in a very important and little realized way, differed materially from most men of today upon a fundamental matter. His aesthetic theory has all but been abandoned, and today is practically unknown either in the studios or among the people who devote time and thought to the business of art. Where nowadays everyone talks and thinks about art from the point of view of expression, he (following, it would seem, the classical path) thought about it primarily from the point of view of impression, that is, from the point of view of pleasure and use. It was a much broader scheme than ours, and embraced quite simply and easily many things that we find difficulty in fitting into our schedules. Things were good because they pleased him, not because they expressed the artist's temperament or frame of mind. The personality that he was interested in was his own, and he saw no need to mix up any fool psychology in the matter—as he would undoubtedly have called it had he known it. In his time painters worked for clients just as architects and dentists do now, and the fellows whose feelings were important were the clients and not the painters. The idea that anyone should take an interest in a picture because a particular artist expressed a particular personal reaction in it would have struck him as very foolish. See

<sup>2</sup> Even in his method of covering errors he was peculiarly modern. It is said that where in his first edition he attributes a certain painting to Giorgione, in his second he blandly says that anyone who thinks Giorgione painted it can have but little acquaintance with Giorgione's work!

what he said about Uccello. For him it would have been as preposterous to think that an artist should make a picture without a definite place and order for it, as it would be for us were we to hear of a dentist's undertaking a beautiful job in porcelain without a definite place and order for it. For him art had to fit before it could be taken seriously. And somehow as one thinks about the matter there is a great deal to be said for Vasari's point of view. Out of this aesthetic theory and his belief in improvement came a curious thing—that Vasari quite easily became the literary proponent of the academic attitude. And here one would like to stop and discuss a great many things, but space and tact alike suggest that the academic attitude is one of the things about which one may be too curious at the present time and place. It is enough to call attention to the fact that Vasari's writings are among the great *loci classici* for the study of its morphology.

Before closing it may perhaps be useful to place the two original editions of Vasari in time, not alone by their naked dates of 1550 and 1568, but by what was going on in the world about them. As he must have begun work at least ten years before the publication of his first edition, we may start by recalling that in 1539 the greater monasteries were dissolved in England and the first book was printed in America. After that the significant dates run somewhat as follows: 1541—Calvin returns to Geneva, de Soto reaches the Mississippi; 1542—Pope Paul III establishes the Inquisition; 1543—publication of Vesalius's anatomy, death of Copernicus and publication of his great work; 1545—opening of the Council of Trent, discovery of silver at Potosi; 1546—death of Luther, beginning of the Schmalkaldic War; 1547—battle of Mühlberg, deaths of Francis I and Henry VIII; 1549—adoption of the Book of Common Prayer; 1553—Servetus burned at Geneva, death of Rabelais, accession of Bloody Mary; 1555—burning of Ridley and Latimer, Peace of Augsburg; 1556—Cranmer burned, abdication of Charles V; 1558—accession of Elizabeth; 1560—conspiracy of Amboise, death of Melanchthon; 1563—publication of the Thirty-nine Articles, the Heidelberg Cate-

chism, John Hawkins brings three hundred negroes to the West Indies, closing of the Council of Trent; 1564—deaths of Calvin and Michelangelo, Galileo born; 1566—the Turks capture Hungary; 1567—Alva in the Netherlands; 1568—Elizabeth imprisons Mary Queen of Scots; 1572—Drake's first voyage to South America, and the massacre of St. Bartholomew. It was a crucial time, tight packed with the discoveries and angry

hurricanes of doctrine that accompany fundamental change in thought and the structure of society. At no other time could Vasari's Lives have been written.

It took two hundred and fifty years and the French Revolution to make possible the next great book on art. There is food for thought in the fact that it was Adam Bartsch's catalogue of prints.

WILLIAM M. IVINS, JR.

## ACCESSIONS AND NOTES

INDEX TO VOLUME XXIV OF THE BULLETIN. The annual classified index to the BULLETIN, January through December, 1929, will be sent to the Fellows of the Museum, to the libraries and museums on the BULLETIN mailing list, and to any subscriber who sends a written request for it.

THE STAFF. At the meeting of the Board of Trustees held December 16, 1929, Alice Newlin, Assistant in the Department of Prints, was appointed an Assistant Curator; Preston Remington, Assistant Curator in the Department of Decorative Arts, an Associate Curator; and Stephen V. Grancsay, Associate Curator in Charge of Arms and Armor, Curator of the Department.

THE JANUARY CONCERTS. As announced in the December, 1929, issue of the BULLETIN, free symphony concerts will be given in the Museum on the Saturday evenings of January—January 4, 11, 18, and 25—at 8 o'clock, under the direction of David Mannes. A Bach chorale arranged for full brass choir will be a feature of each program.

On the afternoons before the concerts, at 5:15 in the Lecture Hall, Thomas Whitney Surette will speak on the program of the evening.

THE CALENDAR OF LECTURES. With the steady increase in the number of lectures given in the Museum, the Calendar of Lectures, which has till now been published in each BULLETIN in full, has tended to usurp

a disproportionate amount of space. Beginning with this issue, therefore, the Calendar will note only lectures for Members of the Museum or their children, and free lectures and story-hours.

AN ADDITIONAL SERIES OF GALLERY TALKS FOR MEMBERS. On Mondays in February James J. Rorimer, Assistant Curator in the Department of Decorative Arts, will give a series of Gallery Talks for Members on The Spirit of the Middle Ages as Shown by Examples in the Museum. These will be given at eleven o'clock, the dates and subjects being as follows:

FEBRUARY, 1930

3 The Evolution of Church Art

10 Gothic Sculpture

17 Domestic Art: Furniture, Tapestries, etc.

24 The End of the Middle Ages and the Dawn of the Renaissance

On February 3 Mr. Rorimer will meet the Members in Classroom B for a brief introductory talk illustrated by lantern slides; the group will then go into the galleries.

THE ROYAL TOMBS OF MYCENAE. At four o'clock on Wednesday, January 22, in Classroom A, Alan J. B. Wace will give an illustrated talk on the Royal Tombs of Mycenae. The public is cordially invited.

Mr. Wace, Deputy Keeper in the Victoria and Albert Museum, was from 1914 to 1923 the Director of the British School of

Archaeology at Athens; Librarian of the British School in Rome, 1905-1906; Fellow of Pembroke College, Cambridge, 1904-1913; Lecturer in Ancient History and Archaeology, the University of St. Andrews, 1912-1914; and Norton Lecturer, the Archaeological Institute of America, in 1923-1924. Among his published writings are *Excavations at Mycenae*, *Prehistoric Thessaly*, and *The Nomads of the Balkans*.

**AN INTERESTING LOAN.** An unusually interesting piece of American furniture has been placed in one of the Haverhill rooms in the American Wing, as a loan from Mr. and Mrs. Andrew V. Stout. It is a lady's writing desk of satinwood from the shop of Duncan Phyfe. This little desk with borderings of mahogany and inlaid lines of ebony and holly exhibits the most exquisite workmanship of the New York cabinetmaker. The *cartonnier* is fitted with a central stack of drawers flanked by pigeonholes. Two sliding doors of delicate tambour cover the interior. The table portion is fitted with a flap and one drawer. The drawer and corners are inlaid with delicate ebony lines and the legs are reeded. C. O. C.

**RADIO TALKS THROUGH STATION WRNY.** Arrangements have been made for Mr. Elliott to give a series of radio talks over WRNY on the first Tuesday of each month at 11:30 a.m. The first of these, on *How to Enjoy a Museum of Art*, was given on December 3. Dates and subjects for the remaining talks are as follows:

JANUARY	7	An Egyptian Ruler
FEBRUARY	4	Paintings from a Roman Villa
MARCH	4	The Current Exhibition
APRIL	1	Nature as the Chinese Painter Saw It
MAY	6	The Cloisters
JUNE	3	The American Wing

**MEMBERSHIP.** At a meeting of the Board of Trustees, held December 16, 1929, the following persons were elected to the Corporation: **FELLOWS IN PERPETUITY**, Mrs. Simon Guggenheim, Mrs. E. H. Harriman, Mrs. Bella C. Landauer; **FELLOWS FOR LIFE**, Thomas Cochran, Eustace Conway, B. H. Homan, Joseph Parsons. The follow-

ing persons, having qualified for membership through their contributions, which, with all fees so received, are applied to the cost of Museum administration, were elected in their respective classes: **SUSTAINING MEMBERS**, Mrs. S. S. Auchincloss, Mrs. T. Whitney Blake, Mrs. Archibald M. Brown, Mrs. W. Harry Brown, Mrs. John S. Ellsworth, Mrs. Henry Evans, Mrs. Lawrence Eyre, Mrs. Alexis Foster, Mrs. Percival Gilbert, Mrs. Harry C. Heisler, Homer Eaton Keyes, Mrs. James J. King, Mrs. Edwin G. Lauder, Jr., Mrs. Henry S. Leake, Mrs. Wallace E. McCaw, Miss Florence McComb, Miss Margaret C. MacMillin, Mrs. Sidney Z. Mitchell, Mrs. Thomas J. Mumford, Mrs. Rufus W. Peckham, Mrs. Joseph Pennell, Mrs. Jonathan Peterson, Mrs. Haviland H. Platt. **ANNUAL MEMBERS** were elected to the number of 158.

**ENGLISH EMBROIDERIES.** Owing to the interest shown in the collection of English embroideries, now on view in Gallery H 19, the exhibition has been extended to March first.

**PUBLICATION NOTES.** A small catalogue of the current exhibition of pottery and stoneware by Adelaide Alsop Robineau, recently published, includes a reprint of the illustrated article by Joseph Breck in the November BULLETIN, and a list of lenders and of pieces shown in the exhibition.<sup>1</sup>

For the Exhibition of Copies of Egyptian Wall Paintings which will be on view from January 6 through February 9, a catalogue has been prepared which gives a description of each of the 120 paintings included in the exhibition, affording an interesting commentary on Egyptian life in the XVIII and XIX Dynasties. The catalogue is on sale in the gallery and at the Information Desk.

*Four Queens and a Pilgrim: A Tale of Provence*, by Jean Leonard, is the Children's Bulletin for December. In it is told the story of Count Raymond Berenger, a nobleman of great virtue and honor but

<sup>1</sup> A Memorial Exhibition of Porcelain and Stoneware by Adelaide Alsop Robineau, 1865-1929. New York, November 18, 1929, to January 19, 1930. New York, 1929. 12 pp. octavo. Bound in paper. Price, \$10.

poor in power and worldly goods, and of his four young daughters, and how the fortunes of all of them were mended by a pilgrim. The illustrations, drawn by Dorothy Sturgis Harding, include a castle much like that of Count Raymond and a map of the lands over which the pilgrim traveled.

Metropolitan Museum Studies, Volume II, Part One, which is now available at the Information Desk or by mail, contains ten articles on widely varying aspects of the Museum's collections. A list of the contents of this number will be sent upon request.



JADE INKPOT, XVII CENTURY

A GIFT OF JADE. To the collection of Indian art have just been added by anonymous gift four pieces of jade—a plate, two bowls, and an inkpot.

The inkpot<sup>1</sup> is of dark green jade (2½ inches in height by 3¼ inches in diameter) and has a circular opening on the top with a flat gold cover. Around the sides are eight medallions, four with carved naturalistic floral designs and four smaller ones containing the following Persian inscription in Nasta'liq script: *ṢURATI ITMAM YAFT AZ JAHĀNGIR SHAH AKBAR SHAH DAR SANAT 14 JALŪSI JAHĀNGIRI MUTĀBŪ SANAT 1028 HIJRĪ* ("The completion of the form occurred under Jahāngir Shāh, the great, in the fourteenth year from the coronation of Jahāngir the just, [corresponding to] the year 1028 of the Hegira [A.D. 1618/19]"). In the medallion on the bottom appear also in

<sup>1</sup> Acc. no. 29.145.2.

Nasta'liq the words 'AMAL MŪMI[?]N JAHĀNGIRĪ ("The work of Mūmin, the slave [follower] of Jahāngir"). Above and below the inscribed medallions is an exquisitely cut Chinese flame motive. The emperor named is the fourth of the Great Mughals, who reigned at Lahore from 1605 to 1628.

One of the bowls<sup>2</sup> is of emerald green mottled jade (2 inches in height by 4½ inches in diameter). It is without decoration but is refined in shape and charming in color. The other bowl<sup>3</sup> is of pale white jade (2⅜ inches in height by 5⅞ inches in diameter). The decoration is in low relief. A wide band, bordered at the top and bottom by a narrow strip, contains a series of quatrefoil medallions, each with a plant of three stylized six-petaled flowers. The spaces between the medallions as well as the borders are filled with similar conventionalized flowers and leaves. These two bowls are probably eighteenth-century work.

The oval plate<sup>4</sup> is of light green jade (7⅝ inches in height, 8⅞ inches in length, and 8¼ inches in width) and stands on four plain feet, the whole cut from one piece. The center is surrounded by a pierced border. There are two narrow bands of rubies set in gold which separate the central field and the outside scalloped border from the main pierced border. The decoration is of stylized lotus and flower motives, the center of each flower and the base of each lotus blossom set with rubies in gold. This example is probably of the seventeenth century.

The art of incrusting jade with precious stones was highly developed by Indian jewelers under the Mughal emperors. Several magnificent examples of this work are in the Indian section of the Victoria and Albert Museum in London.<sup>5</sup> Since the Museum possesses only one other example of this type of jade work, the present gift is particularly welcome. Its importance is also greatly enhanced by the fact that it includes a dated piece made for one of the most sympathetic of Indian art patrons when this art was technically at its height.

J. M. U.

<sup>2</sup> Acc. no. 29.145.4.

<sup>3</sup> Acc. no. 29.145.3.

<sup>4</sup> Acc. no. 29.145.1.

<sup>5</sup> G. C. M. Birdwood, *The Industrial Arts of India*, part II, pls. 56 and 57.

TWO EXHIBITIONS OF PRINTS. Exhibitions of prints by Winslow Homer and of English woodcuts of the sixties will be opened on January 6 in the four smaller print galleries (K 37-40).

The English woodcuts, all of them made as illustrations for books and magazines, are well known and have been much written about in England. In this country they have not as yet received the attention they

or that he thought his limited group of etchings to be among the best things he ever did. The several experimental "chromos" made by Louis Prang after Homer's designs and subject to his constant correction are almost unknown. All of these prints, woodcuts, etchings, and lithographic chromos are cast in modes or techniques which have been relegated to today's attics; they are neither appreciated nor popular, and



WAITING FOR A BITE, BY WINSLOW HOMER  
WOODCUT FROM HARPER'S WEEKLY, 1874

deserve. The explanation of this is amusing and of interest but as it constitutes a chapter in the history of American taste it is not necessary to embark upon it at the present time. It is sufficient to note that they include much of the best work of such draughtsmen as D. G. Rossetti, Holman Hunt, Millais, Sandys, Boyd Houghton, Du Maurier, and Keene. Many of the impressions shown are engraver's proofs; most of them are taken from the pages of the books and magazines in which they originally appeared.

Although Winslow Homer is famous for his paintings in oil and water-color, very few people realize that for many years he was "our special artist" of Harper's Weekly,

they suffer from that disdain which has so unjustly swept over all our native endeavors in the arts during the period of the Civil War and the Reconstruction. It is not at all improbable, however, that the very qualities which now interfere with their popularity will prove them in the event to be among the most authentic works of art ever produced in this country. Here as nowhere else has the uncontaminated, native "American spirit" shown itself in art. And, in view of the difficulties involved, that in itself is no small achievement; for they have this in common with all great art, they are an essential part of the history of civilization in the country in which they were produced.

W. M. L., JR.



# LIST OF ACCESSIONS AND LOANS

NOVEMBER 6 TO DECEMBER 5, 1929

## ANTIQUITIES—CLASSICAL

Polychrome vase from Centuripe, Hellenistic period.†

*Purchase.*

Bronze fastenings (2), found with Etruscan biga.\*

*Gift of Vincenzo Vitalini.*

## ARMS AND ARMOR

Hunting gun, Italian, 1560–1580; suit of armor, German, 1550; three-quarters suit of armor, German, 1530–1540.\*

*Gift from the contribution of Mrs. Bashford Dean.*  
Collection of arms and armor (143 pieces), European, XIV–XVI cent.\*

*Bequest of Bashford Dean.*

Helmets (2), German, 1500; suit of armor, German, 1500; suit of armor, German, 1510–1520; three-quarters suit of armor, German, XVII cent.\*

*Gift from the contribution of Miss Harriet M. Dean.*  
Helmets (2), German, 1545–1570; helmet, French, 1600–1620.\*

*Gift from the contribution of Mr. and Mrs. Alexander McMillan Welch.*

Suits of armor (3), Italian and German, abt. 1400–XVII cent.\*

*Gift of Mrs. John Hubbard.*

Suits of armor (2), complete, German, 1550 and 1560.\*

*Gift of Helen Fabnestock Hubbard, in memory of her father, Harris C. Fabnestock.*

Cannon, Austrian, 1650; dagger, Swiss, XVI cent.; halberds (42), European, XIV–XVII cent.; helmets (3), German, 1470–1580; helmet, Italian, XV cent.; suits of armor (4), European, XIV–XVI cent.; hauberk of chain mail, Italian, XIV cent.; arm defense, Italian, XIV cent.\*

*Gift from the contribution of Edward S. Harkness.*  
Swords (17), European, XVI–XVII cent.\*

*Gift from the contribution of Mr. and Mrs. Robert W. de Forest.*

Collection of arms and armor (950 pieces), European, XIV–XVII cent.\*

*Purchase.*

## BOOKS—THE LIBRARY

*Gifts of Jules S. Bache, H. M. Chance, Messrs. Christie, Manson and Woods, Howard Mansfield, Dr. Jaroslav Novák.*

## GLASS (OBJECTS IN)

Elephant, blown glass, by Marianne von Allesch, German, contemporary.†

*Purchase.*

\* Not yet placed on exhibition.

## GLASS (STAINED)

Panels (15) of stained glass, European, XIII–XVI cent.\*

*Gift of Edward S. Harkness.*

## METALWORK

Funeral spoon, silver, Dutch, abt. 1688; tankard and tablespoon, silver, marked A. B., abt. 1750; tablespoon, silver, maker, Hutton, 1796; creamer, maker E. P., lemon strainer, three-pronged fork, all silver, XVIII cent.; beaker, silver, maker, Joseph T. Rice, abt. 1815.—American (American Wing).

*Gift of Robert Olcott, Executor of the Estate of Mrs. Abraham Lansing.*

## MINIATURES AND MANUSCRIPTS

Miniatures (2): Portrait of a Lady, by Charles Willson Peale, 1741–1827; Portrait of Mrs. Fox, by Benjamin Trott, abt. 1770–1843.—American (Floor II, Room 31A).

*Purchase.*

## PAINTINGS

Altarpiece, by Luca Signorelli, Italian, 1421–1523\*; Mountain Brook, by Francis C. Jones, American, contemporary.†

*Purchase.*

Rehearsal of Ballet on Stage, by Edgard Degas, French, 1834–1917.\*

*Gift of Horace Havemeyer.*

## PHOTOGRAPHS—THE LIBRARY

*Gifts of Miss Mary Elder Beebe, Mrs. E. M. Townsend (Sulgrave Manor Board).*

## PRINTS AND ILLUSTRATED BOOKS—DEPARTMENT OF PRINTS

*Gifts of William E. Baillie (14), H. A. Elsberg (44 drawings), Mrs. Bella C. Landauer (97 prints, 3 books), George Meinshausen (1), Ralph Pulitzer (24), Grant Reynard (1).*

Prints (46), books (11), ornament (88 single sheets).

*Purchase.*

## SCULPTURE

Head, marble, Abraham Lincoln, by George Grey Barnard, American, contemporary.\*

*Purchase.*

† Recent Accessions Room (Floor I, Room 8).

# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

## WOODWORK AND FURNITURE

Chairs (2), pearwood and oak, American, late XVII cent.; box, carved wood, French (Nancy), abt. 1700.\*

*Purchase.*

## ARMS AND ARMOR

Stirrup, English, abt. 1000 (Wing H, Room 9).

*Lent by Edwin M. Berolzheimer.*

## CERAMICS

Bowls (2), dish, incense burner, vase, and bottle, glazed pottery, Chinese, Sung dyn. (960-1280) (Wing H, Room 12).

*Lent by Mrs. Kate R. de Forest.*

## GEMS

Cameos (14), Italian and English, XVI-XIX cent.\*

*Lent by Milton Weil.*

## METALWORK

Bowl, silver, maker, Jacob Boelen, 1654-1720; spoon, silver, maker, Adriaen Bancker, 1703-1761,—American (New York) (American Wing).

*Lent by Mrs. H. W. Reboul.*

## PAINTINGS

Portraits (2): Eliphalet Terry (1776-1840) and Lydia Coit Terry (1788-1831), both by Samuel Finley Breese Morse, American, 1791-1872 (American Wing).

*Lent by Dr. Charles T. Butler.*

## SCULPTURE

Statuette, stone, Two Bodhisattvas, Chinese, Six dyns. (386-580) (Wing E, Room 10).

*Lent by Alan R. Priest.*

## WOODWORK AND FURNITURE

Chest (Hadley), oak, with pine top, American, 1700 (American Wing).

*Lent by Mrs. Clarence E. Mix.*

\* Not yet placed on exhibition.

# CALENDAR OF LECTURES

JANUARY 20—FEBRUARY 16, 1930

## LECTURES FOR MUSEUM MEMBERS

JANUARY	HOURL
20 Gallery Talk: The Egyptian Galleries: The Empire. Mabel H. Duncan.....	11:00
20 The Art of the Venetian Republic. Edith R. Abbot.....	3:00
22 Tradition and Contemporary Art. Huger Elliott.....	4:00
25 Story-Hour for Younger Children of Members: Guests at a Tournament of King René: Four Centuries Ago in France. Anna Curtis Chandler.....	10:15
25 Gallery Talk for Older Children of Members: The Rooms of a Mediaeval Castle. Hetty Marshall Barratt.....	11:15
27 Gallery Talk: The Egyptian Galleries: The Conquerors of Egypt. Mabel H. Duncan.....	11:00
FEBRUARY	
1 Story-Hour for Younger Children of Members: It Happened in the Palace of a Persian King. Anna Curtis Chandler.....	10:15
1 Gallery Talk for Older Children of Members: The Making of a Master Craftsman. Eleanor Foster.....	11:15
3 Gallery Talk: The Spirit of the Middle Ages as Shown by Examples in the Museum: The Evolution of Church Art. James J. Rorimer.....	11:00
5 Tradition and Contemporary Art. Huger Elliott.....	4:00
8 Story-Hour for Younger Children of Members: Lincoln and His Soldiers. Anna Curtis Chandler.....	10:15
8 Gallery Talk for Older Children of Members: Persian Story Books and Their Illustrations. Margaret B. Freeman.....	11:15
10 Gallery Talk: The Spirit of the Middle Ages as Shown by Examples in the Museum: Gothic Sculpture. James J. Rorimer.....	11:00
15 Story-Hour for Younger Children of Members: Cathedral Builders of Rheims where Joan Crowned Her King. Anna Curtis Chandler.....	10:15
15 Gallery Talk for Older Children of Members: Italian Statues. Hetty Marshall Barratt.....	11:15

## FREE PUBLIC LECTURES

(Announced by Date and Subject)

JANUARY	HOURL
22 Royal Tombs of Mycenae. Alan J. B. Wace.....	4:00
25 Toiles de Jouy (For the Deaf and Deafened). Jane B. Walker.....	3:00
25 The Restoration of Ancient Bronzes. Colin J. Fink.....	4:00
25 Talk on the Concert Program. Thomas Whitney Surette.....	5:15
26 Sense and Science in Costume (Arthur Gillender Lecture). M. D. C. Crawford.....	4:00
FEBRUARY	
1 Roman Industrial Art: The Pottery of Arretium. George H. Chase.....	4:00
2 The Elements of Scenic Design (Arthur Gillender Lecture). Lee Simonson.....	4:00
8 What Is Classical Art? A. Philip McMahon.....	4:00
9 Four Millenniums of Glass-Making (Arthur Gillender Lecture). Rossiter Howard.....	4:00
11 The Crosses and Culture of Ireland. A. Kingsley Porter.....	4:00
12 Holiday Gallery Talks. Elise P. Carey.....	11:00 & 3:00
15 An Informal Talk on Chinese Bronzes. Charles Fabens Kelley.....	4:00
16 The Charm of the French Cathedral. Clarence Ward.....	4:00

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

FREE PUBLIC LECTURES

(Announced by Courses)

Gallery Talks by Elise P. Carey, Saturdays at 2 p.m., Sundays at 3 p.m.

Gallery Talks by Roberta M. Fansler, Saturdays at 3 p.m.

Museum Cinema Films Showings, Thursdays at 2 p.m.

Yale Cinema Films Showings: Chronicles of America Photoplays, Tuesdays, February 4, 18, at 2 p.m.

Study-Hours for Practical Workers and for People of Various Interests, by Lucy D. Taylor, Sundays,  
January 26, February 2, 9, at 3 p.m.; by D. S. O'Meara, Sunday, February 16, at 3 p.m.

Story-Hours for Boys and Girls by Anna Curtis Chandler, Saturdays, at 1:45 p.m., Sundays, at 1:45  
and 2:45 p.m.

# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

## THE METROPOLITAN MUSEUM OF ART

Incorporated April 13, 1870, "for the purpose of establishing and maintaining . . . a Museum and library of art, of encouraging and developing the study of the fine arts, and the application of arts to manufacture and practical life, of advancing the general knowledge of kindred subjects, and, to that end, of furnishing popular instruction."

## LOCATION

MAIN BUILDING, Fifth Avenue at 82d Street. Buses 1-4 of the Fifth Avenue Coach Company pass the door. Madison Avenue cars one block east. Express station on East Side subway at Lexington Avenue and 86th Street. Station on Third Avenue elevated at 84th Street. Cross-town buses at 79th and 86th Streets.

BRANCH BUILDING, The Cloisters, 608 Fort Washington Avenue. Reached by the West Side subway or Fifth Avenue buses to St. Nicholas Avenue and 181st Street; thence west to Fort Washington Avenue and north ten blocks.

## OFFICERS AND TRUSTEES

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ELIHL ROOT	First Vice-President
HENRY WALTERS	Second Vice-President
HOWARD MANSFIELD	Treasurer
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Director	EDWARD ROBINSON
Assistant Director	JOSEPH BRECK
Curator of Classical Art	GISELA M. A. RICHTER
Curator of Paintings	BYRON BURROUGHS
Associate Curator	HARRY B. WEHLE
Curator Emeritus of Egyptian Art	ALBERT M. LYTHGOE
Curator of Egyptian Art and Expedition	HERBERT E. WINLOCK
Associate Curators	J. AMBROSE LANSING
	LUDLOW S. BULL
Curator of Decorative Arts	JOSEPH BRECK
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Curator of Arms and Armor	PRESTON REMINGTON
Keeper of the Altman Collection	STEPHEN V. GRANCAY
Curator of Prints	ALAN R. PRIEST
Director of Educational Work	THEODORE Y. HOBBS
Director of Industrial Relations	WILLIAM M. IVINS, JR.
Assistant Treasurer	HUGER ELLIOTT
Executive Assistant	RICHARD F. BACH
Librarian	ELIAL T. FOOTE
Editor of Publications	BRADFORD BOARDMAN
Registrar	WILLIAM CLIFFORD
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## MEMBERSHIP

BENEFACTORS, who contribute or devise . . .	\$50,000
FELLOWS IN PERPETUITY, who contribute . . .	5,000
FELLOWS FOR LIFE, who contribute . . .	1,000
CONTRIBUTING MEMBERS, who pay annually . . .	250
FELLOWSHIP MEMBERS, who pay annually . . .	100
SUSTAINING MEMBERS, who pay annually . . .	25
ANNUAL MEMBERS, who pay annually . . .	10

PRIVILEGES—All Members are entitled to the following privileges:

A ticket admitting the Member and his family, and non-resident friends, on Mondays and Fridays.

Ten complimentary tickets a year, each of which admits the bearer once, on either Monday or Friday.

The services of the Museum Instructors free.

An invitation to any general reception given by the Trustees at the Museum for Members.

The BULLETIN and the Annual Report.

A set of all handbooks published for general distribution upon request at the Museum.

Contributing, Sustaining, Fellowship Members have, upon request, double the number of tickets to the Museum accorded to Annual Members; their families are included in the invitation to any general reception; and whenever their subscriptions in the aggregate amount to \$1,000 they shall be entitled to be elected Fellows for Life, and to become members of the Corporation. For further particulars, address the Secretary.

## ADMISSION

MUSEUM GALLERIES and THE CLOISTERS free except on Mondays and Fridays, when a fee of 25 cents is charged to all except Members and those holding special cards—students, teachers and pupils in the New York City public schools, and others. Free on legal holidays. Children under seven at the main building and under twelve at The Cloisters must be accompanied by an adult.

## HOURS OF OPENING

MAIN BUILDING and THE CLOISTERS:	
Saturdays	10 a.m. to 6 p.m.
Sundays	1 p.m. to 6 p.m.
Other days	10 a.m. to 5 p.m.
Holidays except Thanksgiving & Christmas	10 a.m. to 6 p.m.
Thanksgiving	10 a.m. to 5 p.m.
Christmas	1 p.m. to 5 p.m.
American Wing & The Cloisters close at dusk in winter.	
CAFETERIA:	
Saturdays	12 m. to 5.15 p.m.
Sundays	1 p.m. to 5.15 p.m.
Other days	12 m. to 4.45 p.m.
Holidays except Thanksgiving & Christmas	12 m. to 5.15 p.m.
Thanksgiving	12 m. to 4.45 p.m.
Christmas	Closed
LIBRARY: Gallery hours, except Sundays during the summer and legal holidays.	
MUSEUM EXTENSION OFFICE: 10 a.m. to 5 p.m., except Sundays and legal holidays.	
PRINT ROOM: Gallery hours, except Saturday afternoons, Sundays, and legal holidays.	

## INSTRUCTORS

Members of the staff detailed for expert guidance at the Museum and at The Cloisters. Appointments should be made at the Museum through the Information Desk or, if possible, in advance by mail or telephone message to the Director of Educational Work. Free service to the membership and to teachers and students in the public schools of New York City; for others, a charge of \$1.00 an hour for groups of from one to four persons, and 25 cents a person for groups of five or more. Instructors also available for talks in the public schools.

## PRIVILEGES AND PERMITS

For special privileges extended to teachers, pupils, and art students at the Museum and at The Cloisters, and for use of the Library, classrooms, study rooms, and lending collections, see special leaflets.

Requests for permits to copy and to photograph should be addressed to the Secretary. No permits are necessary for sketching and for taking snapshots with hand cameras. Permits are issued for all days except Saturday afternoons, Sundays, and legal holidays. See special leaflet.

## INFORMATION DESK

At the 82d Street entrance to the main building. Questions answered; fees received; classes and lectures, copying, sketching, and guidance arranged for; and directions given.

## CAFETERIA

In the basement of the main building. Open for luncheon and afternoon tea daily, except Christmas. Special groups and schools bringing lunches accommodated through notification in advance.

## TELEPHONES

The Museum number is Rhineland 7600; The Cloisters Branch of the Museum, Washington Heights 2735.